

CLARA YOUNG FEATURE ON STANLEY SCREEN

Hart, Mix, Dorothy Gish, Mary Minter and Olive Thomas Also Starred

Stanley—"For the Soul of Rafael" is a beautiful story and Clara Kimball Young, its star, is suitably cast in the most of part that her admirers like best. It again affords her followers a chance to study of how well she can portray first a simple convent girl and later a woman of understanding. Booklovers will recall the original novel by Marah Willis Ryan, but the picture seems better than its fictional basis.

Pain has evidently been taken to give this movie a lavish production and the scenes depicting southern California are works of art. One thing always possible in the silent drama is that the camera man can go to the locale of the story. The settings have been carefully followed as to the correctness of period. Harry Garson, who directed the film, deserves credit.

realism. The author, Russell A. Bork, had the capable camera work of Joe Auspice to heighten the scenic settings of the play. In the story there is disclosed the love of a man for his horse, and when that animal is struck by a ranch hand the hero puts up a fight. He leaves his job to become a station agent in a small western town he meets the girl and her father. This lady was his sweetheart at youth, although he never told her. A package of money is put into a safe, which is blown open, but when the showdown comes it is discovered that the coin was never there. This tells the efforts of the town villain and he admits defeat. The villain is also in love with the little town girl. A Mexican is discovered who knows about a plot to rob a train and also exposed the method of stealing horses. The hero stops a train robbery and all ends well.

Hart is excellent as the hero, while Mary Thurman, once a member of a comedy company, came forth as the leading lady. She has a fine personality and should succeed in supporting roles. Others are G. Raymond Nye, of this city, who plays the villain very well, and William Patton.

Arada—"Jenny Be Good" is not quite as good as "Starns MacIntyre" although the work of Mary Miles Minter stands up. Her role is of a girl who is a streamer of petness and fairly takes Wilbur Finley Fauley, the author, did not have much that was original to offer to the movie, but William Desmond Taylor, the director, has been able to make a fairly good production out of it.

The heroine marries secretly, as did her mother, and this match is annulled by the parents of the youth. When the boy returns from school he finds his love gone and then he marries another girl with a name, but minus money. In an unusual accident this second wife is killed when the car goes over a cliff. The former wedded pair meet again after the youth recovers, and it is disclosed that the girl had been in vaudeville. They are wedded again, and the ending is happy. With the tale brought in for human-interest material.

The little star makes a pleasing appearance, although the role is not a big one for her talents after her recent success. Margaret Shelby, her sister, looks good, and should succeed in the film. Others in the cast are Jay Belasco, Fredrick Stanton and Edwin Brown.

Victoria—"Heart Love" has the distinction of having been written, scenarized and directed by Jacques Jaccard.

and this trio of talents makes the story one filled with thrilling stunts that should make glad the heart of any lover of the rip-snorting western melodrama. Tom Mix is the hero, and his display of horsemanship is remarkable when the story gets under way. There is a wonderful theme of will power in this tale of a youth who keeps after the murderer of his father until he finds him. It takes the killing of many people and a search into the desert country, but the end is a happy one because the hero not only gets his revenge with the finding of the man, but he wins back the girl who has been abducted by the man wanted.

Beautiful scenes of night life are shown and the views of the camps are particularly fine. A thrilling stunt is where the hero swings across a canyon on a rope. Eva Novak is a good leading woman. Her work is always fine, as is, of course, that of the star, Lester Cuneo. Charles K. French and others add to the thrilling tale in good character roles.

Regent—"Remodeling Her Husband" is a sort of feminine film because it stars Dorothy Gish, was written by Dorothy Elizabeth Carter and directed by the star's sister, Lillian. There are few women directors, and it is a big field for the artistic woman to enter.

Dorothy Gish, who recently was in this city, when she dedicated a new theatre, has another role that suits her admirably. As the heroine, she is married to a youth who is reputed by the girl's friends as being a flirt. On one occasion the hubby, whose gallant nature forces him to help a lady into a taxi, is discovered by friend wife. Next a manicurist, and then the wife takes a job to try and forget her troubles. Hubby calls and says he wants forgiveness. But the wife is relentless. When he threatens to commit suicide the wife forgives and the happy ending is the result.

James Rennie is a newcomer as a leading man and his work will bear watching. He was in "Moonlight and Honey-suckle." Downing Clark is in another role of fitness, while Frank Kingdom is well cast.

Capital—"Footlights and Shadows" is quite the best picture in which Miss Thomas has appeared thus far. The story, dealing with stage life, presents Miss Thomas as a "Follies" girl, a role for which she is exceptionally suited, having played it in real life.

Miss Thomas appears as Gloria, a roof-garden star. One night a strange man unlocks the door of her apartment and

collapses immediately after. From his delirious ravings Gloria learns he is an explorer, she nurses him back to health and a romance springs up. This causes Gloria to break her engagement with Peter Shaw, whom she really had only accepted because of his wealth. Upon her return home she finds the stranger gone. He had recovered his memory and was seeking old friends. He now remembers his past but knows not where to find Gloria. Later, while attending a party on the roof with some friends, he sees Gloria on the stage and attempts to reach her, but a fire breaks out and in the ensuing panic the man is in danger of being trampled by the mob. Gloria sees him and rescues him and their romance is brought to a happy conclusion.

Miss Thomas is charming and looks quite fetching in the elaborate costumes she wears in the revue. Alex. Onslow as O'Farrell, the stranger, does convincing work also. The Selznick studios have surpassed previous efforts in this production and the "Midnight Revue" with the fire scene is realistic.

Photoplays Elsewhere CHESTNUT ST. OPERA HOUSE—"Eyes of the World," the Harold Bell Wright personally directed picturization of one of his best selling novels. The theme is one of moral earnestness and attacks many of the follies and foibles of society. Well acted.

IMPERIAL—"The Heart of a Child," with Nazimova.

MARRET STREET—"The Greatest Question," by D. W. Griffith.

COLONIAL—"The Woman Gives," with Norma Talmadge.

GREAT NORTHERN—"The Stolen Kiss," with Constance Binney.

BELMONT—"Dollar for Dollar," with Frank Keenan.

RIVOLI—"Rio Grande," with George Stone.

LOCEST—"Six Husbands and Calico Wives," with House Peters.

STRAND—"Doctor Jekyll and Mr. Hyde," with John Barrymore.

COLISEUM—"The Hellion," with Marguerite Fischer.

CADAR—"12.10," with Marie Doro.

WEST ALLEGHENY—"Terror Island," with Houdini.

JUMBO—"Tarnished Reputations," with Dolores Costello.

LEADER—"Mrs. Temple's Telegram," with Bryant Washburn.

HOLIDAY BILLS MARK VAUDEVILLE

Keith's Has Big Variety—Celestial Trio at Globe—Bills Elsewhere

Keith's—An unusually meritorious summer bill was presented in honor of the holiday.

The feature of the show was "Under the Apple Tree," a miniature musical comedy, with clever John Sully in the leading role. The pretty girls, gowned in becoming summer costumes, added color to this timely act. Ethel Rosevere and Carl Hyslop ably supported the star. Muriel Thomas won over the packed audience with her snappy songs and fun-making.

With the feature act for honors was Philadelphia's own "Woo's Buds of 1920." This is the fourteenth annual tour of the local troupe of clever child performers, who are especially good in dancing. They scored a decided and deserved hit.

Others whose versatility pleased were Sam Liebert and company in a revival of the famous sketch "The End of the World"; Harry Anger and Netta Packer, in "There's a Reason"; Glenn and Jennie, in "Working for the Railroad"; Harry Breen, a rapid-fire song writer and singing comedian; Maria Lo, the famous soprano in "New Art Studies"; and Bob Murphy and Elmore White, in a pretty arrangement of tunes and laughs.

The closing act rewarded the patrons who remained. This was the performance of the Van Cello, America's own exponent of pedagogy in "Foot Peals, Kinograms and Topics of the Day," flashed on the screen brought to a pleasant close the holiday bill.

Broadway—Klein Brothers proved comedians of variety and merit. The Oakland Four also scored in comedy. Bert Lyell was the movie star in the excellent film of "Alias Jimmy Valentine." Harvey and Carroll had a good turn.

Globe—A holiday audience was amazed at the versatile performance of the Celestial Trio, which headed the bill. Other acts which pleased were Murray Living-

stone, comedian of really humorous talent; Sully and Thornton, skit; Milton Pollock and company in a clever sketch; Judson Cole, dazzling illusionist; Scott and Aubrey, entertainers of merit; South and Tobin, funny skit, and Ford and Gilda, in a novelty act.

Cross Keys—Molly and Her Pals, a miniature musical comedy offering, was an attractive headliner. Other acts which scored deservedly and decisively were the Southern Four, vocalists; Dona Cooper, clever sketch; Irene Myers, delightful comedienne, and Hayward and Lee and Kitamura Japs, in amazing athletic feats. An interesting photoplay rounded out a bill of merit.

Grand—The West Philadelphia High School Boys' Band, headline feature, scored a hit with a versatile and well played selection of timely hits. A most tuneful number was offered by Pogana, in—music and whistling. Two good sketches were contributed by Kelliam and O'Dare and Fred Wayne, the last named, in "The Intruder." Rex's Circus, a novelty act, delighted youthful auditors. Moving pictures completed the bill.

Nixon—Pretty girls and jazzy music marked "The Melody of Youth," a thumb-nail musical comedy. Capping and Armstrong, late of the "Gayeties," won favor. Dave Roth, "the versatile chap," lived up to his billing. Others applauded were Mykoff and Vally, dancers, and Gabby Bron, and Clark, novelty act.

"PASSERS BY" AT GARRICK Garrick—"Passers By" should enter the portals here and see a production that is replete with human interest. It will have a heart throb for many. J. Stuart Blackton, who directed the piece, has given the screen something worthy, and his work in this vehicle will be long remembered. This director has an special process of using pastel pictures to depict his soft-focus scenes of places such as London Bridge and the poorer quarters of that neighborhood, while his fog effects are wonderfully realistic. Those who recall Griffith's fog scenes in the Limehouse district of London will surely appreciate these views.

C. Haddon Chambers is the author of the play and novel from which this movie was taken. The movie version is better than the stage version, because it permits of more latitude in details.

Robert Rawlinson is good as the man of wealth, while Lella Valentine as his sweetheart is admirable. Tom Lewis is the jovial cabby and Dick Lee has a good role. Little Charles Blackton, son of the director, is the child.



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